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# CONTENTS

**LAVENDER**

## FEATURE: BEAUTY & STYLE

- 28** Natural Makeup... For Men
- 30** Fragrance Counter 101: GLBT Scents
- 34** Evolution of Christopher Straub
- 36** Fashion History To Be Proud Of

## OUR LAVENDER

- 8** From the Editor
- 9** A Word in Edgewise
- 10** Lavender Lens
- 26** Lavender Lens

## OUR SCENE

- 12** Food & Dining: 4 Bells
- 16** Arts: Spotlight
- 20** Sports: Alexander Johnson
- 22** Andy Cohen Unscripted

## OUR LIVES

- 38** Leather Life

## OUR AFFAIRS

- 39** Books

## OUR HOMES

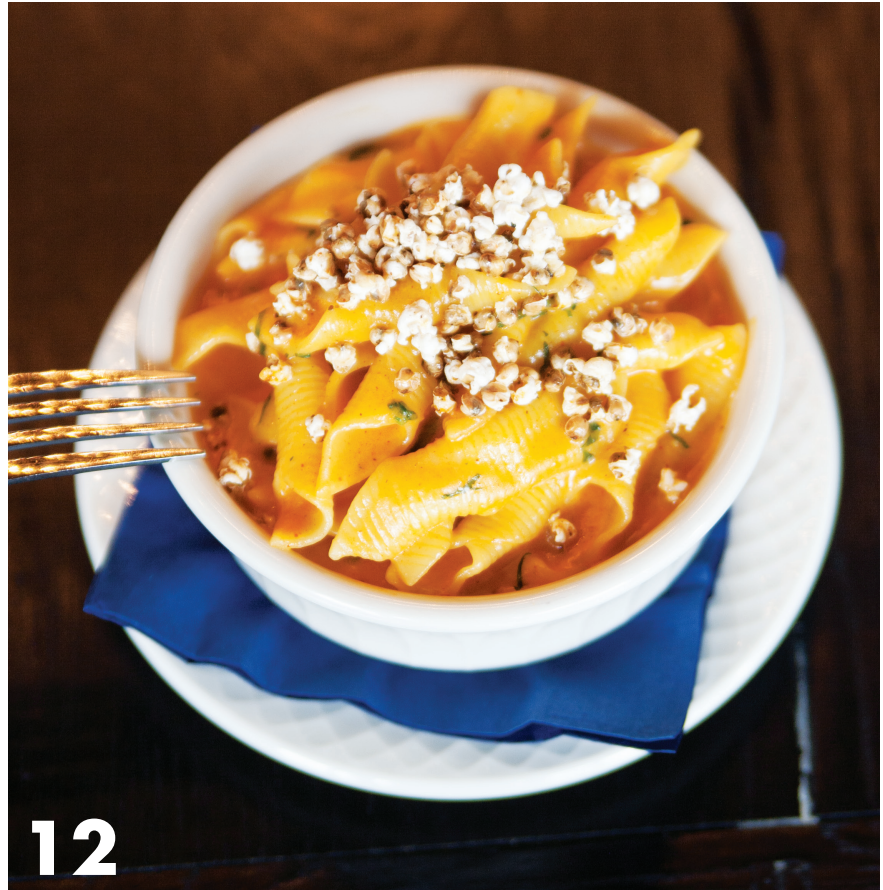
- 40** Ride Review

## OUR RESOURCES

- 46** The Network
- 47** Classifieds
- 48** Community Connection

## OUR VOICES

- 44** Skirting the Issues
- 50** Dateland
- 50** Trolin



Page 12: Photo by Hubert Bonnet. Page 20: Photo by Jay Adeff. Page 34: Photo by Michael Haug. Page 40: Photo by Randy Stern.

## ONLINE



Online Magazine



Prizes



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## ON THE COVER

Style icon Andy Cohen goes unscripted about Anderson Cooper, fashion, and beauty.  
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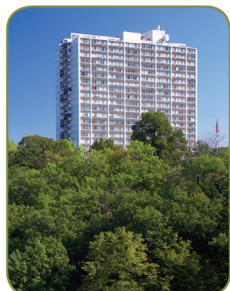
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Volume 21, Issue 531 • October 1-14, 2015

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## OUR LAVENDER

FROM THE EDITOR | BY ANDY LIEN

# Lavender's SCORE Thursday: Batter Up

As I write this, the Minnesota Lynx, our famous and winning WNBA team, is gearing up for the first game of the Western Conference Finals (edit: THEY WON!). It's a Thursday night and downtown Minneapolis should be hopping with Lynx fans, ready to cheer them on to victory. Even if they weren't playing tonight at the Target Center itself, there's usually a game-watching party so that all the fans can gather together and roar for our team. What is it about gathering with other sporty people that's so fun? Athletes play hard, on and off the clock. There's a common language and experience. Teammates cooperate and see each other at their best and worst, pushing themselves and each other to the limit. Fans cheer, they crest and fall with their teams. And gay sports teams have even more to draw each other together, a shared experience that tends to be a unifying one.

Lavender is bringing all the rainbow athletes and fans together for a party every month. Every third Thursday of every month there will be a new event in town called SCORE Thursdays for all the athletes, fans of athletics, and related people. We'll have drink specials, free appetizers, prizes to win, and each SCORE Thursday will feature a different GLBT sports league or group of teams who'll be hosts of the evening and selling raffle tickets for their teams, the first being the Twin Cities



Goodtime Softball League in October.

Did I mention the part about the first SCORE Thursday being at Union's new main level Bar & Grill that has a whole new menu and a whole lotta TVs for watching sports? Yes. This is where I come in. I don't consider myself to be sporty or even really know much about sports, but I'm a fan of people who like sports. And, on top of being a fan of people who like sports, I am also a fan of good food. I've already done my scouting and have my plans for Union Bar & Grill's new menu that include Mac & Cheese Bites as a warm up; a Thanksgiving Sandwich with smoked turkey, triple cream brie, fresh cranberries, crispy onions, and

gravy as my starting lineup; and a piece of Red Velvet Cake with cream cheese frosting and Nutella ice cream for overtime. Okay, so maybe I am into sports after all.

I hope to see you at our first SCORE Thursday on October 15, from 5:30 to 8:00, at Union Bar & Grill at 731 Hennepin Avenue in Downtown Minneapolis. If you want to teach me the rules of whatever sport is on the nearest TV, you're welcome to join me. Feel free to bring me a Pomegranate Spritzer which we can add to my crew; it can be a cheerleader.

Go team,  
Andy ■

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# The Ego As Big As the Ritz: Apotheosis of a Clerk

Kim Davis, Kentucky's law-defying clerk, went to jail. The next day, William Smith Jr. and James Yates, partners for ten years, were the first gay couple to receive a marriage license in Rowan County.

Soon, Davis was released and back on the job. Sort of. Torn between the "seemingly impossible choice" between her God-directed conscience and doing the job she'd sworn to do, Davis went to earth in her office, an officer guarding the closed door. Outside, anti-gay protesters were allowed in to harass same-sex couples applying for licenses.

Davis decided not to interfere with her deputy clerks signing marriage licenses, but would not herself authorize them, then stated their validity was thus suspect. "I just want to serve my neighbors quietly, without violating my conscience," she said disingenuously, not acknowledging that she was still intent on barring other citizens, with their own deeply held beliefs, from obtaining legal documents.

If every license issued in Morehead county must be authorized under Davis' name, why have any deputies at all (other than her son)? And her straight constituency? Everyone at some time requires a li-

cense or permit. Will they now be granted only as Davis' God dictates? To Muslims, Jews, atheists? To other fervent Christians like former president Jimmy Carter, who believes Jesus would agree to gay marriage? How many more of Davis' deeply held beliefs will now bubble to the surface?

The situation is both comic and cautionary. Davis, in an act of legerdemain, has seemingly conjured a Schrödinger's marriage license that is both valid and not valid, stirring up an egregious rule of church over state, all under her control. Watching Davis perform onstage in front of the jail after her "release," hands raised with her lawyer and former governor Mike Huckabee, gloating to the strains of "Eye of the Tiger" from *Rocky III*, one feels a disconnect with her humble, "I don't want to have this conflict. I don't want to be in the spotlight, and I certainly don't want to be a whipping post [sic]. I am no hero. I'm just a person who has been transformed by the grace of God."

Her God. The one that is now dictating what rights Davis's fellow citizens in Rowan County Morehead shall enjoy. Who's next? ■



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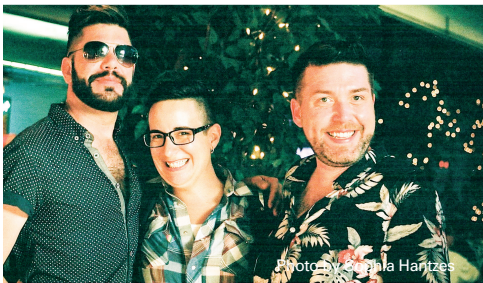
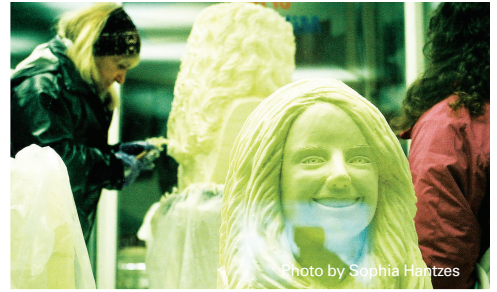
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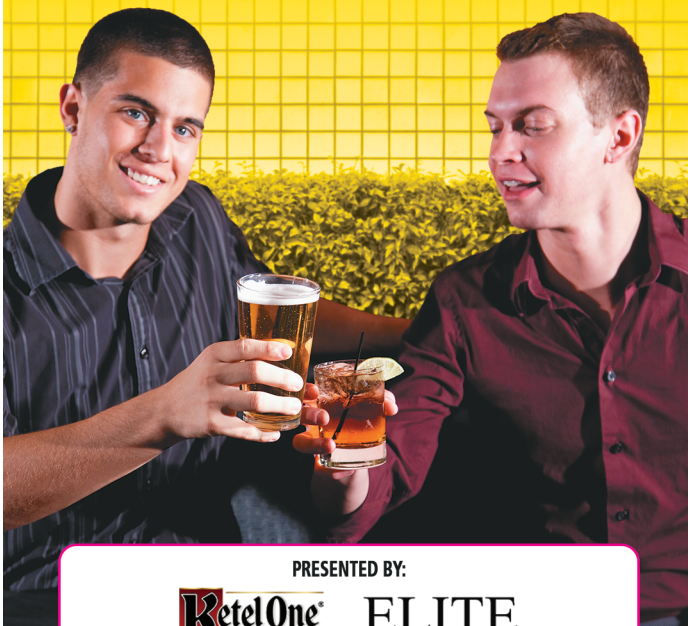


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# 4 Bells



Chef Brendan McDonald. Grab a spot at the kitchen area of 4 Bells.

It's been two long years of looking from Loring Park to the perfect patio at the former Joe's Garage and longing to lounge there with a cocktail. Finally, 4 Bells has opened its doors to a collective cheer from the neighborhood. It was 2013 when the restaurant announced its closing and that the Butcher & the Boar team would reopen with a new concept. Enough time has passed that there have been plenty of staffing changes, a shift in concept, and a major renovation has transformed the building from the (sub)floor up.

Now helming the kitchen is Butcher & the Boar's former chef Brendan McDonald. McDonald is well-versed in the ways of the meat, but the chef takes 4 Bells inspiration from South Carolina's Low-Country for this menu. What this means for us diners is a whole slew of fresh seafood, plenty of Old Bay, and piles of fried chicken.

The reason for the delay in opening was that the historic building required much gentle jack-hammering (yes, that's a thing). A new basement was dug and the walls were taken down to their bare brick. What has been

rebuilt allows for lower level outdoor seating, a sleek bar, a back semi-private dining area, and an elegant open kitchen lined with wide bar stools. These might just be the most coveted seats when the weather doesn't allow for outdoor dining. The room twists, turns and harbors three different kitchens. Upstairs there are gorgeous wood tables awaiting private occasions and the rooftop has been remade from a literal flat rooftop with a few tables and chairs to an all-season dining area — a sister seating to Butcher & the Boar's beer garden.

In the back alley, a walk-up window has been added, along with more seating that will eventually be open for late night grab-and-go.

An initial tasting of the menu is a briny, Old Bay-perfumed delight. Freshly shucked oysters, clams, shrimp, and lobster are all available au naturel, lightly dressed, or gently cooked. The seafood cocktail is a fun and sloppy starter of ocean-cooled seafood swimming in a house-mixed cocktail sauce, served with saltine crackers baked by the kitchen. Oysters Rocke-





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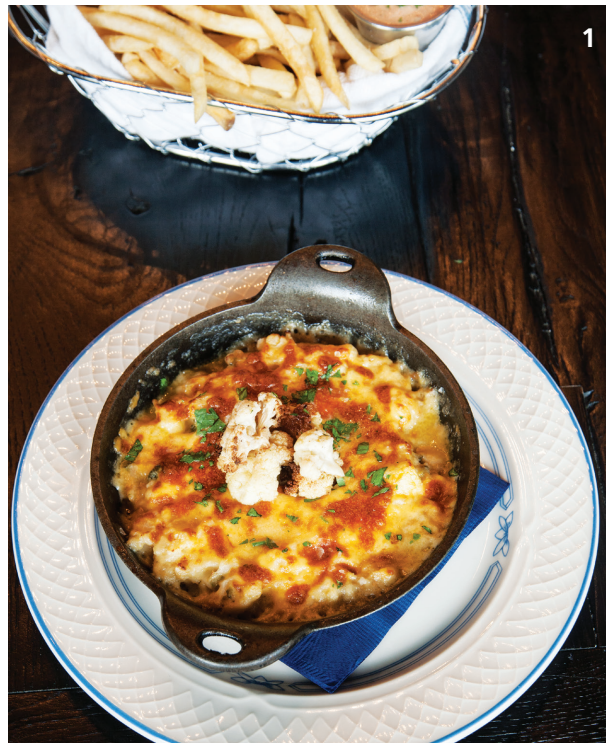
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feller are given an updated tweak with the benefit of chicken fat and sourdough breadcrumbs.

The sides are dishes to delight your inner child, like pimento mac and cheese, cauliflower au gratin (remember Mom said to eat those vegetables), and skinny, salty French fries. All work as excellent happy hour pairings with the extensive cocktail list. There are tonics on tap, sophisticated shooters (that are worth savoring), and party-time punches. A legacy of sharing DNA with Butcher & the Boar is that the bourbon drinks might just be the best.

That aforementioned fried chicken is gunning for Revival's top spot (and might fall slightly short). Pressure-fried to seal in the juices, the seasoning is just a touch flat. That minor criticism aside, the dish is served with a positively addictive watermelon hot sauce that is available for augmenting any dish you like for an additional 50 cents.

Chef McDonald is stretching beyond the grilled meats he's done so well, and showing some sophistication with dishes like the baby octopus salad.



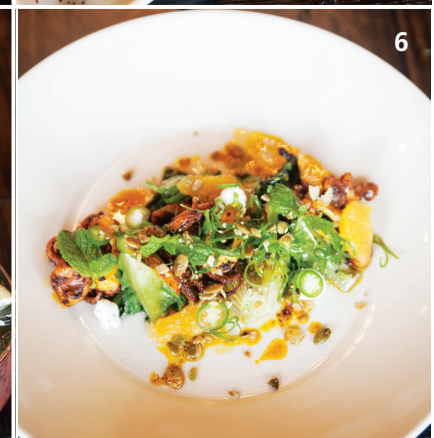
There is a subtle confidence in the tender meat mixed in with fresh greens, a bright chili-spiked vinaigrette, and fried hearts of palm.

Service was sometimes a little green, still getting used to the space, menu, and the what-goes-where of any new job. However, all questions were answered with a welcome enthusiasm. If our server couldn't answer right away, the person who could help was immediately tracked down. For diners with dietary concerns, they do have a book that clearly denotes which dishes are safe to order if you're gluten-free, dairy intolerant, etc.

At press time, not all kitchens were yet open, not all the spaces were serving. After all this time, 4 Bells is in no hurry to open all, but instead taking the time to get this right. ■

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*Annapurna*. Photo by Dan Norman

### ANNAPURNA

Through Oct. 18

Jungle Theater, 2951 Lyndale Ave. S., Minneapolis  
612-822-7063

[www.jungletheater.com](http://www.jungletheater.com)

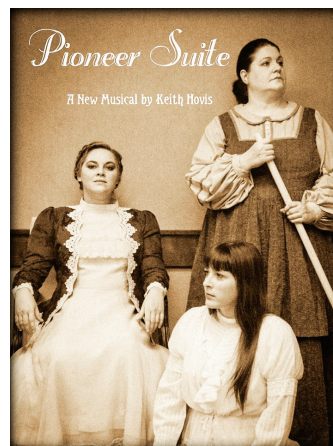
Sharr White's drama can only work with two truly masterful actors because over 95 percent of the action occurs in a very tight space — a dilapidated mobile home in the Colorado Rockies. Joel Sass' set at the Jungle has ripped away one of the long sides of the mobile home where a man wearing only an apron with an oxygen supply strapped to his back is intruded on by his ex-wife he hasn't seen in years.

Terry Hempleman and Angela Timberman as Ulysses and Emma do indeed provide the chops necessary for the roles. You can feel that the characters have a heavy shared history when Emma shows up unannounced. In the style and spirit of a Sam Shepard play, Ulysses looks more like a washed-up rodeo rider rather than the dried-up poet he really is. He is a man whose time seems to have almost run out. In the spirit of western cowboy myth, he wanted his freedom, partied too hard for too long, never appreciated his blessings, and, of course, there's a deep dark secret.

Timberman's Emma splendidly personifies every woman who once trusted a husband-father, only to find that he was incapable of keeping up his end of the agreement both to her and their offspring. Nonetheless, she is nobly forgiving and understands that closure over an un-dealt-with past is vital if we are to grow and move forward.

Sass has vividly captured the degenerative ramshackle character of an isolated trailer home — a single man's pathetic

last refuge in a life that went off the rails. Sass, also the show's director, mines gold in "them thar hills" as Hempleman and Timberman discover truths about one another's characters as the play teases us till it reveals its deepest truth. This is the first show since Sarah Rasmussen recently took the artistic director reins at the Jungle Theater.



*Pioneer Suite*. Photo by Heidi M. Garrido

### BROADWAY SONGBOOK — THE 70S SONGBOOK

Oct. 9-11

Ordway Center

345 Washington St., St. Paul

651-224-4222

[www.ordway.org](http://www.ordway.org)

A major shift has taken place on Broadway over the past generation. Those great rock and pop recording artists of the 1970s were about the farthest thing away in the minds of both the general public and show business that one could imagine. However, in recent years, icons of that decade have emerged as Tony-winning artists and/or tunes from their recordings have been turned into musicals. When this trend began, there was some cynicism that Broadway was getting even more desperately commercial than ever. But in hindsight that was mistaken. Artists like Elton John, James Taylor, Carole King, and others have made powerful contributions to the legacy of The Great White Way. At the Ordway, James P. Rocco and Jeffrey P. Scott are preparing a salute to the '70s and recording artists who would go on to create stage wonderment.

### PIONEER SUITE

Oct. 3-18

Nimbus Theatre

1517 Central Ave. NE,

Minneapolis

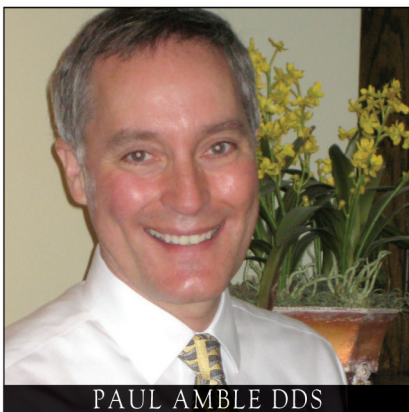
612-816-8479

[www.freshwatertheatre.com](http://www.freshwatertheatre.com)

Keith Hovis has written and composed the musical, *Pioneer Suite*, for Freshwater. He shares: "There were two reasons I was interested in writing the show, the first being that the Midwest is underrepresented in plays and especially in musicals. As a Minnesota writer, born and bred, I wanted to write about our history. Second, I was intrigued by the idea of finding three stories that otherwise would not have been told and then building a show around them. As grandiose as it sounds, we live very finite lives and when we die most of our



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*Things of Dry Hours.* Photo by Tony Nelson

stories will be lost. To me, this show was my way of saying that no matter who you are or what you do in your life, you make an impact on the world in some way. There is always a chance that, at some point, someone may find your story and by reading about it or retelling it you will live again, even if just for a moment. The deliberate choice of choosing Midwest women with a wide range of stories and struggles was also an attempt to showcase lost stories from a group that is not often represented on stage."



*Yes, Sir!* Photo by V.P. Virtucio

## THINGS OF DRY HOURS

Through Oct. 4  
Playwrights' Center  
2301 Franklin Ave.,  
Minneapolis  
612-724-3760  
[www.franktheatre.org](http://www.franktheatre.org)

Naomi Wallace's drama, *Things of Dry Hours*, is one of the biggest gusts of fresh air in recent years. She digs into a subject that ironically, has become taboo, not so much with conservatives, but with liberals: the historical fact that in the first half of the 20th century, people who are now protected somewhat by historic legislation were actually active as Communist Party members. Moreover, as Wallace so graphically illustrates in her play, in the 1930s there was an astounding level of poverty and millions felt the American Way wasn't addressing it. In Alabama, black communists greatly outnumbered NAACP members and even some who aspired to the Ku Klux Klan were seriously considering a Marxist alternative. (Though not addressed by Wallace, at the same time vast numbers of communists among Germany's Jewish population fueled the Nazis' fero-

cious anticommunist propaganda.) Director Wendy Knox has staged a deeply felt production with three penetrating performances. Warren Bowles plays an ostracized black communist intellectual who lives with his defiant daughter played by Hope Cervantes who has been educated by him, though she doesn't accept the Communist Manifesto as a doctrine. When an illiterate white worker played by Sam Bardwell stumbles onto their property, the father mentors him. This production captures unnerving sexual tension between the two younger people. Misunderstandings and bitterness plague communication on all sides. I just wanted them to kiss and fall in love. You'll have to see the show if you want to find out what happens. Includes nudity.

## YES, SIR!

Oct. 16  
O'Shaughnessy Auditorium,  
St. Catherine University  
2004 Randolph Ave. S., St. Paul  
651-690-6700  
[oshag.stkate.edu](http://oshag.stkate.edu)

When acclaimed dancer, Nic Lincoln, worked with Patrick Corbin in 2013, as he says, "I decided to highlight HIV/AIDS within gay culture and dance/art culture. While in New York I saw an exhibit which spoke of the first five years of AIDS in New York. I was struck by the presentation and conversations sparked between gay men and myself in New York. I gleaned that it is important to honor our history and the sages who lived through that time of fear. I believe that it's too easy to dismiss the power of our history as gays." Lincoln then applied and received a grant from the State of Minnesota which provided the opportunity to present six solos at the O'Shaughnessy. Minnesota AIDS Project will have a presence at *Yes, Sir!* to speak about their accomplishments and what they stand for. MAP will receive 20 percent of ticket sales. Music by Venus de Mars and Jocelyn Hagen will also be part of the presentation. ■



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# Minnesota Native Alexander Johnson Competing at Home



Photos by Jay Adeff

The U.S. Figure Skating Championships are held annually to crown U.S. Champions in ladies', men's, pairs, and ice dancing events. The annual event, held since 1914, is the nation's most prestigious figure skating event, serving as the final qualifying event to make the U.S. World Figure Skating Team and the U.S. Olympic Team every four years.

For many Minnesotans, it seems like first steps were taken in a pair of ice skates. Alexander Johnson is no different, having started skating at a young age. Johnson grew up in Minnetonka, Minnesota, and is set to compete once again at the national level when the 2016 Prudential U.S. Figure Skating Championships come to St. Paul's Xcel Energy Center in January.

**As a Minnesotan native, what's it like to be competing on home turf, so to speak?**

**Alexander Johnson:** I cannot wait to compete in St. Paul. I have lived in Colorado for the past five years of my life and I always enjoy my visits home to Minnesota. I'm very excited to be able to skate in front of my family and friends. The U.S. Championships are always so fun and having it in my home state makes it all the more special for me.

**How do you select your music?**

**AJ:** I believe that both my programs are very abstract. My short program is to music titled "Trance" and the whole story for the program has evolved from the concept of a wild cobra. My long program is to three different pieces of music, "The Christ Trilogy" and "In the Act of Creation," by Balazs Havasi and "Parce mihi Domine" by The Hillard Ensemble. I am portraying a monk in a temple; however, I play around with the theme and have added a more modern twist to it. Both my coach and I have say as to what music I skate to and each year we usually sit down and listen to music for hours and hours before we decide on a few pieces. We then play around with options on the ice and see what we like best before picking my programs for the season.

**In typical Minnesotan fashion, you began on hockey skates in your backyard at age 3, with actual lessons at 9. You've been skating for a long time – how did you decide to start pursuing this professionally?**

**AJ:** I have to say that my older sister was a big reason as to why I got involved in figure skating. I always looked up to my sister and wanted to do everything that she did. Whenever she would have lessons, I would always copy her and try to teach myself the elements she was doing. Eventually, I started taking lessons as well and it was just a natural progression from there. I loved skating from a young age and that passion has been what spurred me to continue on this wild journey.

**Last year was your first time competing with lyrics and you commented that it takes figure skating to a whole new level. Can you tell me more about the use of lyrics in your program?**

**AJ:** I used lyrics last year to emphasize the story I was telling. I don't currently have lyrics in my program as the music that inspired me for this season was without them. However, I find that vocals can be a great way to get the crowd involved and open up a wider variety of music to be used in the sport.

**What keeps you motivated to keep going?**

**AJ:** I am extremely passionate about skating and I believe that I continue to grow as an athlete and an artist. There is not a day where I don't learn something about the sport of figure skating or even about myself. I feel there is a lot left in me in terms of what I am able to contribute to the sport of skating and that continues to inspire me day in and day out. ■

*For more information on the U.S. Figure Skating Championships and to purchase tickets, head to [www.2016us championships.com](http://www.2016us championships.com).*



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# ANDY COHEN

## UNSCRIPTED

"It's a little dangerous when we get on stage together, because we try to embarrass each other and tell secrets."

That's how Andy Cohen describes his relationship with Anderson Cooper, and rightfully so. Social media burst into life after Anderson Cooper stopped by Andy Cohen's talk show, *Watch What Happens Live*, and a viewer asked Cooper to reveal a secret about Cohen. After Cooper's overshare about Cohen's sex life, it was all downhill.

Fans will get the chance to see the two try to one-up each other when they take the embarrassment on the road. Following the release of Cohen's book last year, Cooper interviewed him on stage in New York and the two discovered the fun they could have just talking to one another... in front of a live audience. *AC2: An Intimate Evening with Anderson Cooper and Andy Cohen: Deep Talk and Shallow Tales* brings the best-selling authors and pals, CNN anchor Anderson Cooper and Bravo talk show host Andy Cohen, to Minneapolis to share their stories and answer questions.

"It's like hanging out with us and having cocktails," Cohen says. "We have a lot of chemistry and fun together. People said we should take it on the road, so we crafted this show. It's a great night out! He claims that I'm doing it because I like going out with him to gay bars after the show, which isn't entirely wrong."

The unscripted show (read: scandalous) begins each night with a general idea of what will be talked about, but things get changed up as the two see fit. "Sometimes it'll be like I haven't seen him in a few weeks and there's shit that I want to ask him because I saw him interview someone or I saw him on TV and he looked irritated, or any number of things."

In fact, their deviations from the plan are what get the biggest audience reactions, but strangely no media coverage.

"There's some stuff that I try to get him to tell that I can't believe hasn't gotten picked up anywhere," Cohen says. "There's this hilarious story about how we were on a trip together and he was supposed to leave to go to Hurricane Katrina and I was so pissed that he was leaving and begging him not to go. But beyond that, he almost died. Basically he

almost died. It doesn't sound funny, but it's unbelievable."

Still not sure whether to see the two icons with their gloves off? This could change your mind: there aren't any stories that the two have agreed not to tell — everything is on the table. According to Cohen, what normally happens is the two will be sitting on stage, one will bring up something to which the other responds, "Are we really doing this now?" And then they go for it.

Although *Watch What Happens* is taped in front of a live audience, Cohen still notes a difference between his talk show and *AC2*. "We have a general framework that we keep and *Watch What Happens* has a different guest every time," he says. "This is like being with an old friend."

Looking back on his lucrative career, Cohen loves to be in front of the camera. Having worked as a producer for CBS News for 10 years, he shifted to working behind the scenes for Bravo before someone finally suggested he take a turn on the other side of the camera.

"You know, it feels great to be able to be myself on TV," he shares. Which is a remarkable sentiment from someone who has said before that he had a hard time grappling with his sexual orientation growing up during a time when gay people weren't on TV. He continues, "It feels very cool to be able to say, if there's a hot guy, to say it and be totally, absolutely myself. It's fun to have a platform and be myself with no apologies and no second thoughts. It's a cool time we live in; it's exciting to be the only openly gay late night show host."

After nearly 1,000 episodes of *Watch What Happens*, you'd think it would be hard to get guests to agree to appear on the show. After all, there's blush-worthy language, inappropriate touching, and on-air, uninhibited drinking. But that's not the case. Cohen says they know what they're in for — "They come and they're along for the ride."

With so many guests over the past six years, Cohen still has dream interviews that haven't happened yet. "Oh, my god, so many!" he laughs, citing Beyoncé and Madonna before giving up trying to count.

In addition to his traveling show with Cooper and essentially running



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Andy Cohen. Photo courtesy of McKay Calderon

the Bravo network (How many *Real Housewives* franchises have there been? Answer: seven in the U.S., six international, and 11 spin-offs.), the busiest man in Hollywood launched his own radio channel. Radio Andy, a 24-7 entertainment channel on Sirius Satellite Radio, launched in September and, while he has plenty of experience in the world of TV, branching out into radio will offer up a new experience for the talk show host.

"I don't get a ton of sleep," he shares. "I decided when I moved to New York that I didn't move here to sleep. So that's kind of what has wound up happening. The truth is, I'm having a lot of fun and I just make the time. When you're having fun, you have the capacity to do more things."

That lack of sleep and extra time could account for his easy, one-step skin regimen. "The only thing I do when I get home from the show is take off my makeup and then put on La Prairie before I go to bed," he says. "It's real fucking expensive; it's my greatest indulgence. That is my secret to looking so boyish at 47."

He's right: at \$430 for a jar, that's one hell of an indulgence! But beyond a luxe caviar skin cream, Cohen became a style icon for his use of classic tailoring. "I wear a lot of Ralph Lauren," he says. "There's a young designer named Todd Snyder and I wear a lot of him. A lot of classic ties and suits. And then for informal stuff I wear a lot of Gant [Rugger]."

You might get to see that classic style around town after Cohen's appearance at the State Theatre. As he hints at making appearances at gay clubs, Cohen had to share one last laugh. "People would be surprised to know just how much fun Anderson and I are having; it's really fun being in a duo," he says. "And chances are you'll see us out afterwards. It's really about having a great time. People say 'Wow, I feel like we just went on vacation with you.' I mean, we spill the tea, we tell it all." ■

For more information on AC2 and to purchase tickets, visit [www.hennepintheatretrust.org](http://www.hennepintheatretrust.org).



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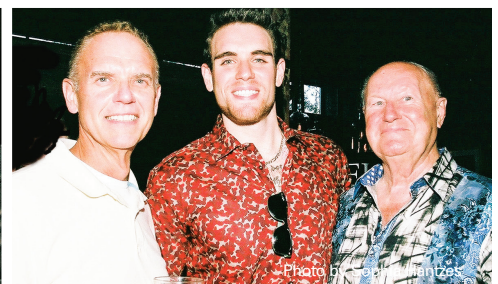
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BEAUTY & STYLE

*by Heath Bryant-Huppert*

# CREATING A NATURAL MAKEUP LOOK... FOR MEN

Photos by Brandon Werth  
Makeup by Heath Bryant-Huppert  
Hair by Whitney Vermeer



I believe that makeup is made for anyone that wants to wear it. Makeup is meant to enhance features and make the wearer feel confident. If you are wearing so much makeup that you feel as though you have on a mask, you are doing it wrong (this goes for both men and women). The most important thing to ask yourself before you slap something on is, "What am I trying to achieve?"

The first step in creating a natural look is to moisturize. Let's all say out loud: MOISTURIZE! A big reason that moisturizing is so important is that with any dry skin you may have, makeup will cling to it and become very obvious. For a guy trying to pass off a very natural look, this will be your first giveaway.

After moisturizing, make sure to apply any serums or eye creams that are part of your daily routine. Some favorites of mine are Kiehls' Facial Fuel for moisturizer, One Love Organics' Morning Glory serum, and Clinique's All About Eyes eye cream.

Once you are good and hydrated, it's time to make ourselves pretty. I am a huge fan of MAC Cosmetic's Select Coverup Liquid Concealer. When applying concealer, you really only need to place the product where needed. I suggest a little under the eyes; starting closest to the nose, pat in an outward motion making sure to press the cream into your skin. The warmth from your fingers actually warms the product up and makes it appear more natural. Concealers can come in many forms, liquid and cream being the most popular. I feel like liquid sits more naturally on the skin and looks smoother. If you need more coverage, or prefer a more "beat face," you might prefer a cream.

The next step would be to use a tinted moisturizer. I recommend this product opposed to a foundation for the simple fact that it is more natural and looks more like skin. Most guys that wear makeup on a daily basis don't want the average person to realize that they are wearing something. A tinted moisturizer will help you achieve that. There are so many on the market right now; a few that I can't live without are BEA Cosmetics' Brightening CC Cream (this product actually adjusts to your skin tone and gives a nice glow to your skin), Laura Mercier Tinted Moisturizer (this product gives a touch more coverage but still super-natural), and NARS Pure Radiant Tinted Moisturizer (this cream has a wonderful finish that has a slighter fuller coverage, so I consider this more of an evening option). Personally, my skin tends to change with not only the seasons, but my mood, so I like to have a few options to play with on a regular basis.

One product that scares guys is powder, and for good reason. You can take a naturally flawless application and turn it into stage time really quick with too much powder. A no-fail product that has been with me since probably 2000 is MAC Cosmetic's Blot Powder! *This is a godsend!* If you have oily skin



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## POWDER PRODUCTS CAN GO WRONG REALLY QUICK ON GUYS. A LOT OF THE REASON WHY IS THE FACT THAT IT SITS ON TOP OF OUR FACIAL HAIR.

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or feel like your face "slides off," this powder will save your life. I use a fluffy powder brush and just touch a little Blot Powder on my forehead, down the bridge of my nose and my cheek area. Trust me, you will love this product. It is completely translucent and essentially does not add any extra makeup to your face.

Another powder product that every boy loves is bronzer, and for good reason... A good bronzer can take our pasty Minnesota February skin and turn us into bronze Catalina Island goddesses! Just be careful, and go with a more matte bronzer. Otherwise, you might end up looking like a last call disco ball when you show up for brunch with grandma. A good choice would be Bobbi Brown Bronzing Powder. Placement of bronzer should be easy. Start at the hairline and go in a three pattern down the cheek and under the jaw. Please, remember that a little goes a long way! Think Ryan Gosling, not Kim K.

Powder products can go wrong really quick on guys. A lot of the reason why is the fact that it sits on top of our facial hair. I have two great tips for this. After you have powdered down, you can use a makeup setting spray, like MAC Cosmetic's Fix+. This product is meant to give you a mist of moisture and skin treatment, but it also can help subtly take some product off of your facial hair. My second tip is a little strange but hear me out. I will take a clean washcloth, run it under the bathroom faucet and ring it out very well, mist a little Fix+ on it and gently press it on my face. I don't rub or move the cloth around because I don't want to shift the makeup around,

but I feel this helps set and soften any makeup I have put on.

Some products that finish off a look are clear brow gel brushed into the brows to set them and take any makeup residue out, and of course some lip conditioner. Everyone wants soft, kissable lips!

Most of my advice so far has been for a natural daytime wear. You are more than welcome to interpret this how you will. If you like a bit of drama, go for it... Just remember that blending is your friend and essentially less is more. If you find that you need some help, or are confused, two very good options are YouTube and simply finding a male makeup artist at a makeup counter.

Seasons can sometimes affect the way you wear makeup, but I feel like changes are aimed more toward eyeshadows and lip colors. The only seasonal aspect I keep in mind when creating a no-makeup look is skin shade. This definitely fluctuates with the seasons, so having at least two shades to choose from works in your favor. ■

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*Heath Bryant-Huppert is a Minneapolis-based makeup artist and hair stylist, named as North American Hair Awards' 2014 Makeup Artist of the Year.*



by Shane Lueck

# FRAGRANCE COUNTER 101: GLBT SCENTS



◀ Diptyque Philosykos

Walking through a department store, you can always tell when you're getting close to the fragrance counter. The scents waft through the air, almost like one of those cartoons where the scents form a smoky hand that grabs you and drags you over to the counter. It lures you in, there's no doubt about it.

But once you actually get to the fragrance counter, confusion sets in. Countless options are splayed out before you; how do you decide which bottle to take home? And for members of the GLBT

community experimenting with fragrances across the gender line, navigating the counter is increasingly mind-boggling.

Relax and breathe. Nordstrom's Midwest Regional Beauty Director, Kelly K. Edwards, says it is far from uncommon for men and women to cross the gender line at the fragrance counter; it's all about the preferences of the individual picking the fragrance.

According to Edwards, the important thing to keep in mind is





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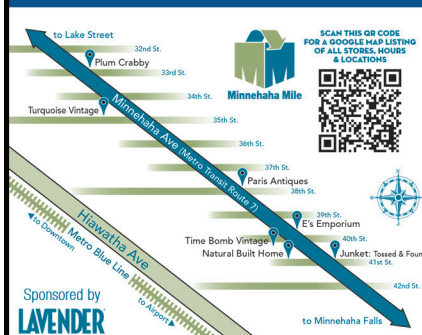
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◀ Creed Neroli Sauvage

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L'eau d'Issey



◀ Jo Malone Pomegranate Noir



that a person's body chemistry determines how each fragrance will react or dry on his or her skin (for example, smoking and diet impact body chemistry). Other than that, just know what you're looking for. Traditionally, men's fragrances smell a little more "masculine," sometimes using notes like wood. Women's fragrances tend to be a little softer and often incorporate floral or vanilla notes.

That being said, there are scents that both men and women can easily wear; gender-neutral fragrances, if you will. "Some of our customer's favorite unisex fragrances are **Creed Neroli Sauvage**, which is very fresh and full of citrus notes," Edwards says, "and **Tom Ford Oud Wood**, which switches gears a little with its warm undertones."

For those looking to cross the gender line at the fragrance counter, Edwards recommends starting with some of the fresher scents, like **Chanel Bleu** or **Issey Miyake**. This will help bridge the gap since a lot of the fresher notes in men's and women's fragrances are the same. Above all, Edwards says to pick out a scent based on what smells good to the individual. She says, "Stay true to how you want to smell and have fun with it!"

Edwards' greatest advice when seeking out a fragrance is to not over-analyze it. "Fragrance is such a personal thing, so just remember to stay true to who you are," she says. "It is always best to try fragrance on skin if possible. Talk to the fragrance expert about what scents you like or how you would like to smell. At Nordstrom, we offer complimentary samples of all fragrances!"

The advent of autumn means more than just pulling out the sweaters from the back of the wardrobe. People know to change

makeup to match skin tones as they change throughout the year, but what about fragrances? With fall signaling the changing of the seasons, Edwards says it is a great time to introduce a new fragrance to your vanity shelf.

"Although fragrances can be worn across all seasons, fresh and clean scents are most commonly associated with spring and summer, like **Diptique's Philosykos**," Edwards says. "**Jo Malone's Pomegranate Noir**, due to its pink peppercorns and patchouli, is an example of a warmer fragrance that goes great with a sweater and a favorite pair of jeans."

Still not sure which scent to bring home? Stepping up to the fragrance counter and understanding what you're asking for is the first hurdle. Make sure you are speaking in terms that the person behind the counter can understand and best help you.

For example, Edwards says that there is no such thing as masculine women's fragrances or feminine men's fragrances. "We wouldn't categorize them that way," she says. "There are some men's fragrances which are softer and some women's fragrances which are stronger. It is all about the individual who is picking out the fragrance! When you pick out a fragrance based on your mood, a special occasion or lifestyle, you are sure to hit a home-run!" ■

*All of the fragrances described are available at Nordstrom locations throughout the Twin Cities. Be sure to visit Nordstrom's new location, opening October 10, 2015 at the Ridgedale Center.*



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by Shane Lueck

# THE CONTINUOUS EVOLUTION OF CHRISTOPHER STRAUB

Christopher Straub is like a machine that never stops moving. Project after project, Straub's creative vision has made its mark on the Twin Cities landscape. His social media followers know that just in the past couple weeks he has finished a collection and shown at Fashion Week Minnesota, took on and completed an illustration project for a client, released a new line of sketch books in his online store, is a style expert for the Mall of America, and co-hosted a morning talk show.

Yet, with all of this going on, Straub stays true to his Minnesota roots. Following his *Project Runway* appearance, Straub made the conscious decision to establish his Minnesota brand rather than relocate. "I've had plenty of opportunities outside of Minnesota but I want to stay here," Straub says. "It's my home state and we Minnesotans like to support each other. Also, in LA and New York there are a million people trying to do what you do... I feel like I would get lost in the crowd."

Would he get lost in the crowd, though? The designer, ever a fan of unconventional materials, has racked up quite the resume since his time on *Project Runway*. Having partnered with Vitamin Water, Home Depot, and other unexpected brands, Straub brought his fashion design to new heights.

"I love working with unconventional materials," he says. "It really allows me to be more creative and to give the viewer a WOW piece. I like to hear people say things like, 'I couldn't even tell it was made out of tape/tarp/mop/tile/lettuce/etc.'"

Straub has even gone as far as to proclaim on social media last month, "If they ever make an 'Unconventional Materials' season of *Project Runway*...SIGN ME UP!"

His love for unconventional materials led him to collaborate with Yoplait. Yes, the yogurt giant...that Yoplait. Twin Cities fans may have seen his work on a billboard in downtown Minneapolis showcasing not only Straub's fashions on models, but he designed the cups of yogurt that the models were holding as well.

"Yoplait's palette of colors and flavors really inspired me for this project," Straub says. "For me, fashion is more than designing clothing — it's about translating real-life textures and lines into statement pieces. I wanted to find the personality in each flavor and bring it front and center."

It all started with a chance meeting with representatives from General Mills, who then asked him to redesign their packaging for a nationwide Target exclusive (the limited edition cups appeared in Target stores in the spring of 2015). The campaign culminated at an event during New York Fashion Week at which guests were treated to butler-passed Yoplait cups featuring his designs at Lincoln Center.

Beyond fashion design, Straub has entered the children's market. 2014 saw the advent of Straub's Kickstarter campaign to fund his children's book, *Albert the Confused Manatee*, and accompanying stuffed animal.

"The children's book on Kickstarter was a success and gave me the momentum to get the project off the ground and to continue with other books and toys," he says. "In addition to the kids products, I continue to

make leather wallets, underwear, and custom fashion designs."

Being an illustrator, Straub has done many drawings for both individuals and companies, so the book wasn't too much of a stretch. "This was my first time creating something so visual and doing it as a children's book was the perfect way to bring *Albert the Confused Manatee* to life," he says. "Also, as a fashion designer, I was really involved in the style of the plush toy that goes along with the book. I helped develop the furry material that the Albert toy is made of...I wanted him to look different from all other plush toys out there."

From stuffed toys to the big screen, Straub's designs were featured in the 2012 film *Death to Prom*, filmed in Minneapolis. The film also garnered traction as a Kickstarter campaign and quickly gained fans and followers. Using local talent, filming locations, and services, the film debuted to critical acclaim.

"At first, they asked to borrow some existing dresses from my archive," Straub says. "After reviewing my collection and the script, we decided to have me design several custom pieces for the movie including a prop dress that was to be set on fire. Seeing my designs on the big screen was a great feeling."

Of course, from yogurt cups to books and stuffed animals, Straub has more than just apparel under his belt. So what creative outlet does he enjoy the most? "I wish I had a good answer!" he says. "I love being an artist and just CREATING all the time. I'm living the life that 10-year-old Christopher wanted his adult self to live. Each project satisfies different parts of my brain so I'll continue to create a wide variety of goods."

Other than design, Christopher has other passions including fundraising and political awareness. Through his product development with Maurices (the young women's clothing store) Christopher has helped raise over \$400,000 for nonprofit causes including American Cancer Society, Child Neurology Foundation, Fraser, Make-A-Wish, and Children's Cancer Research Fund.

"Giving back is something that's important to me," Straub says. "American Cancer Society and Child Neurology Foundation being some of the closest to my heart in addition to other children's charities and marriage equality."

Yes, between giving back and seemingly creating new work constantly, Straub is a busy man. Just this fall he is working on two fashion shows that keep him "chained to the sewing machine." But that's not all. Fans of his children's book can expect to see two more debuting this fall: *Rocky the Confused Platypus* and *Albert's Underwater ABCs*. Of course, what would the Confused Platypus be without an accompanying plush toy? Add it to the Christmas list, folks, and be on the lookout for Straub's latest ventures to hit shelves (and racks) in the coming weeks. ■

To stay up to date with Straub's upcoming collections, or see where to purchase his pieces, visit [www.christopherstraub.com](http://www.christopherstraub.com) and follow him on Twitter and Instagram (@schmistopher).





Produced by: John Mark  
Hair and Makeup: Kristine Loehrer



by Patric Richardson

# FASHION

## HISTORY TO BE PROUD OF



Fall and winter looks of yore by Halston (fur on ultrasuede) and Bill Blass (lace atop asymmetrical dress; green, pink, and blue plaid set). Photos by Mike Hnida

Thinking about the history of fashion, there are several names that come to mind. Maybe they are brands that you wear, brands that you covet, or brands that you see in magazines or ads. Sometimes, brands are associated with people we know, or know of, like Isaac Mizrahi who always seems to be on TV in some format or another, or Ralph Lauren, who turned his look into a lifestyle and we see his houses in *Architectural Digest* and him and his wife in the society sections of magazines or the paper. What is interesting, is that the GLBT community has always had a huge influence in the world of fashion, and we should be proud to recognize these people behind the brands as a part of our community.

In historical fashion, there were many more male designers, so finding a lesbian in historical fashion is more difficult, but certainly not impossible. In fact, the biggest name in fashion was

known to have many female lovers, some of whom were quite famous, but since her brand is still very strong, and the owners are quite litigious, I will only say that the next time you put that quilted bag on your arm, you know the one, with the braided leather and chain strap, that you are carrying the bag of our history.

### RUDI GERNREICH

The first designer I think of when I think of designers to be proud of is Rudi Gernreich. Rudi brought a sense of modernity to American fashion in the 1960s; he was one of the early adopters of the idea of women's American sportswear, separates that mix and match to create a unique look, rather than pieces all being made to match exactly. He was a dancer in an earlier life, and was very



interested in the motion of clothes rather than how they looked standing still. This idea was groundbreaking for the time, the idea that clothes were to move and be free. He took the boning and seams out of the dresses so that they would flow and move and not have the rigid corseted look of seasons past.

He loved futurism, and frequently had designs of plastic or vinyl in his collection. He is most notorious for creating the monokini, a bathing suit that exposed a woman's breasts and had suspenders to accentuate the bare skin. He was also an early adapter of androgyny and unisex clothing, showing boxy apparel for men and women and having them shave their heads to look genderless.

The main reason, however, to be proud of Rudi Gernreich, is that he was a founding member of the Mattachine Society, one of the earliest gay rights organizations. Rudi was lovers with Harry Hay, founder of the Mattachine Society (and later, Radical Faeries) and was one of the original members. Even after Gernreich and Hay ended their relationship, he was an avid supporter of the organization and continued his support until he died in 1985.

Why should we be proud? He was at the beginning of the gay rights movement.

## ■ MR. BLACKWELL

Another designer that is totally on the radar is Mr. Blackwell, the Paul Lynde of fashion. Mr. Blackwell started as an actor in Hollywood; in fact, he was born Richard Selzer and was given the last name "Blackwell" by Howard Hughes when he signed a movie contract. After a few years as a minor actor he started making clothes for his friends, actresses like Jayne Mansfield and Mae West. He made clothes for very wealthy socialites, selling his dresses in the '60s for upwards of \$1,000. He is unique in that he was one of, if not the first, designers to make clothes for plus-size women, making his clothes available up to size 46, shaping the dresses to accentuate the woman's curves. *The New York Times* wrote in 1963: "When he designs a dress, he thinks about how a woman wants to look across the table."

His brand, House of Blackwell, closed in the 1980s, mainly due to a shift to casual dressing, but also a victim of his success as a celebrity critic. The public knew of him mainly for his best and worst dressed list that came out every January, and unfortunately, so did his customers, they thought of him not for the glamorous and glitzy clothes, but for his sharp tongue and quick wit. I can't go on without mentioning a few favorites:

Paris Hilton: "Paris' 'designer' is obviously on vacation? This is one Hilton that should be closed for renovation."

Meryl Streep: "She looks like a gypsy abandoned by a caravan."

Mary-Kate Olsen: "She resembles a tattered toothpick trapped in a hurricane!"

Why should we be proud? He used his talents in fashion to teach the world about camp!

## ■ HALSTON

Thinking of designers that make us proud, we have to, have to, have to, mention Halston. Roy Halston Frowick went from Iowa to Manhattan and never looked back. The '70s are defined by the look of Halston: modern, minimal, and chic.

Halston worked in NYC making hats at Bergdorf Goodman and designed the pillbox hat Jackie Kennedy wore to the inauguration. Several years later, he was backed by one of his customers and launched his eponymous clothing label in 1969.

The '70s saw Halston's rise to superstardom; he created soft flowing dresses and removed all the extra details such as buttons and bows so that the clothes would appear architectural and minimal. He popularized chiffon dresses and, of course, ultrasuede, a fabric that would become his signature. He became close friends with Liza Minelli (swoon) and the whole Warhol set being a main-

stay at Studio 54 in the latter part of the decade.

To say that Halston was a superstar was an understatement. *Women's Wear Daily* called the '70s "The Decade of Halston." Halston appeared in magazines with his glamorous pals being Halston, never hiding his sexuality or pretending to date any of his chic cohorts. Believe it or not, there is even an episode of *The Love Boat* with Halston as a guest star.

Halston's star fell in the 1980s when his brand was sold to J.C. Penney and the luxurious stores, like Bergdorf Goodman, who had carried his clothing since its inception pulled the brand off their floors. Sadly, Halston died in 1990, of AIDS-related complications, and never saw the renaissance in the look he created.

Why should we be proud? Halston never shied from being gay and the world saw him as fabulous. This even extended to his death; his family was open about him dying from AIDS at a time when the mention was still taboo. The statement read "We think it's best for all concerned to know the reality. We profoundly hope it has a positive impact on the public."

## ■ BILL BLASS

Finally, while there are so many to pick from, I have to choose one more and the decision is easy: Bill Blass.

Bill Blass personifies the idea of power dressing. First ladies, celebrities, and movers and shakers flocked to Bill Blass for wearable feminine fashion that had a look of luxury and power. His clothes radiated elegance and style, and defined the look of the socialite.

Mr. Blass was the son of a dressmaker and, at 17, moved to New York City to study fashion.

When he was 20, during WWII, he enlisted in the army, and was part of the 603rd camouflage battalion. The 603rd battalion was the visual part of the Ghost Army, a legendary unit that deceived the German army into using resources and luring them away from actually allied bases. They created fake army bases and used inflatable tanks, jeeps, and airplanes to create the effect of a 30,000 man force.

After the war, Blass went to work in the garment district and in 1970 launched his own label, Bill Blass Limited. Doing this, he was the first American designer to print his name on a fashion label. The label quickly became synonymous with luxury and wealth; many significant ladies of the time selling out trunk shows and wearing Bill Blass to every event. He even began working with Ford in 1976 for the Bill Blass Edition Lincoln Continental.

Expanding his brand beyond sportswear to chocolates, swimwear, furs, and furniture, Bill Blass used his creativity to champion the American fashion scene. He was a founding member of the Council of Fashion Designers of America, the CFDA, and was a generous donor to GMHC and the AIDS care center at New York Presbyterian. While he was quiet about his personal life, he was an active donor and fundraiser for AIDS-related charities when most people were still very quiet about AIDS.

Why should we be proud? Bill Blass showed the world great taste and impeccable manners, but more importantly he used his creativity and style to help the community and the world.

There are so many more designers that are worthy of conversation: Patrick Kelly and the Chambre Syndicale, or Willi Smith and Williwear, Gianni Versace dressing Hollywood, or Perry Ellis (oh, Perry Ellis), or Madeline Vionnet loving women "a little too much." The list goes on and on, and we are the lucky ones for that, for as we stand strong and proud today, we still have some very big (and very stylish) shoes to fill. ■

*Patric Richardson is the owner of Mona Williams, a designer and vintage consignment boutique in northeast Minneapolis.*



# The Leather Life Interview: Tim Hotchkin, International Leatherboy 2015

Tim Hotchkin won the title of International Leatherboy 2015 in Dallas on Sept. 5. This is big news—it has been quite some time since Minnesota was home to an “International”-level leather titleholder. Shortly after Tim returned to the Twin Cities from Dallas, I had the chance to ask him a few questions:

**You are a leatherboy. What does that mean to you?**

I think I define “boy” very differently than a lot of people. I do love service, and it’s a huge thing to me. I think a lot of boys start there. My energy kind of leads me to a different path. I always think of boys on the playground, kinda running around and being a little bit of a smart-ass, and maybe taking a beating because they’re a little bit of a smart-ass. That’s the kind of boy I identify as—

**A brat.**

A brat, just a little bit—but, you know, with a good heart.

**How many times have you competed in leather contests?**

I’ve only competed three times. I competed for Mr. Minneapolis Eagle, and I was first runner-up. I competed for Great Lakes Leatherboy in Indianapolis and I won. And then I competed for International Leatherboy and I won.

**What was the Great Lakes Leatherboy competition like?**

Oh, what a great weekend! I was so relaxed going into it because I’d prepared pretty well. I was amazed at how much freedom we were given as contestants to just kind of

be ourselves. We were expected to be where we were supposed to be 15 minutes ahead of schedule. But other than that I got a chance to play in the pool, and mosh with some new puppies, and just kind of play around.

**And the International Leatherboy competition?**

It was nice. It was really well run. It was a little bit tighter ship than it was at Great Lakes. We still had some fun times, but for the most part I was focused on the competition. I made sure I was where I needed to be well ahead of fifteen minutes ahead of schedule. I was ready for everything.

**How did you prepare for the International Leatherboy contest?**

I prepared for it the exact same way I prepared for Great Lakes. I was going to be using the same fantasy, so I got a chance to practice

with the people who were going to be in it. I practiced the speech until I knew it by heart, and knew the inflection I wanted to give. We did three mock interviews the Sunday right before I went. I was ready.

**Tell me about the fantasy you performed at the contest.**

The fantasy is me encountering three Sirs at a bar, and bumping into all of them, which offends them. So they all take their frustration out on me in different ways. The first Sir bites me and punches my balls. The second Sir hits me with shock sticks repeatedly. The third Sir punches the hell out of my chest. And then, because it’s my fantasy, they all take me home to live happily ever after.

**What kind of questions did you get in your interview?**

I got asked about the kinkiest scene I had ever been in, and when I answered that question the judges were pretty silent. Two of them were looking at each other and writing notes that had nothing to do with my interview—they had to do with something they were going to be doing to someone later. And one of the judges might have been drooling a little bit.

**So what did you think when you won in Dallas?**

I had been down on one knee a lot over the course of the weekend, and my knee was getting sore. So, that final time on stage [at the end of the contest], I ended up going to both knees, because it was just gonna be better for stability. When they announced my name, there’s a great picture of me just slumped over, my shoulders are rounded, my fists are on the stage, and it’s kind of that moment of relaxation. It was an amazing relief. It felt great. It was what I wanted.



Photo by Steve Lenius

**Now that you have the title, what do you want to do with it?**

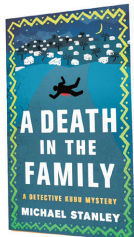
I want to tell my stories. I want to get out there and engage people. I want to engage the guy who’s at the event for the first time, or the person who looks kinda nervous being there.

I have an Excel spreadsheet at home that has ideas that I’ve written down all year, and I have no idea what’s in it, because I’ve been busy doing other things. I know I have some ideas of what I want to do, and I’m already starting to make some plans. I’m gonna be pulled in a lot of directions, and I want to make sure I’m going where I need to be. ■



## OUR AFFAIRS

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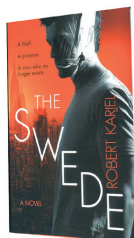
***A Death in the Family: A Detective Kubu Mystery***  
Michael Stanley  
Minotaur Books  
\$26.99

This fifth Detective Kubu novel will disturb readers who have formed close attachments to Kubu and his parents, Wilmon and Amantle. Wilmon's murder straight-off leaves a distraught, grieving Kubu pulled off the case by superior, Jacob Mabaku. The stock trope, detective-pulled-off-case-who-must-solve-it here acquires rare, devastating immediacy. Wilmon's murder and others are revealed to be intertwined with the Konshua mine, Shoshong tribal chief and his son, and Chinese mining interests in Botswana's rare earths. In the end, Stanley pulls off a trifecta; deaths in Kubu's family, in the Shoshong tribal structure, and his family of readers. *Death* is fast-paced and gripping; Kubu's frustration at his exclusion ups the tension, while his final lines offer a superb eulogy for Wilmon as a father and as a man.



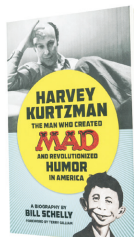
***The Grave Soul***  
Ellen Hart  
Minotaur Books  
\$25.99

A family mystery drives this new Jane Lawless mystery, her 23rd caper that leaves Lawless bloody and amnesiac in the first chapter. It's a tale of missing memories, present and past, a love story tainted by a possible murder and the death of a sister. In intriguing, shifting chapters of differing times and points of view, Hart draws the reader inexorably into this shape-shifter of a novel. Young Guthrie Hewett calls on Lawless after his girlfriend, Kira Adler, is called home and then kept from seeing him again. Guthrie attempts to visit, is rebuffed, and calls Jane to investigate. As a friend, she agrees to take a look-see — and then the lights go out. Ingenious. Creepy. Hart here is at the top of her form.



***The Swede***  
Robert Karjel (Translated from Swedish by Nancy Pick)  
Harper  
\$26.99

In 2008, Ernst Grip, a Swedish security policeman, is peremptorily sent to New York, and thence, in the company of FBI agent Shauna Friedman, on to an isolated U.S. military base on the atoll Diego Garcia in the Indian Ocean. He is told to interrogate an already shattered prisoner, a Swede known only as "N," concerning an Islamic terror attack in Topeka. Other sections of the novel take place in Thailand, in the aftermath of the 2004 tsunami, with a mixed-bag group of survivors; one of them a Swede, one a shadowy American cooking up a crime to take place in ... Topeka. Grip's own earlier gay connections in New York, art thefts, and a killing leaves the reader guessing right to the end...and beyond.



***Harvey Kurtzman: The Man Who Created MAD and Revolutionized Humor in America***  
Bill Schelly  
Fantagraphics Books  
\$34.99

Bill Schelly's sweeping biography of artist Harvey Kurtzman (1924–1993), the man who wrote and created *Mad*, who is acknowledged a Master by the likes of Robert Crumb, is thoroughly researched and answers many lingering questions about Kurtzman's amazing life and career: How did HK invent *Mad*? Why did he leave it? Schelly documents Kurtzman's impact on comic art and text from the 1940s to today through recent interviews of surviving fellow artists and colleagues Al Feldstein, R. Crumb, Jack Davis, Gilbert Shelton, and others, not neglecting the personal; family, legal disputes, and HK's final persistence in his work against the foes of time, Parkinson's, and cancer. Schelly has written extensively on comics, including biographies of artists Joe Kubert and L.B. Cole, and now this Kurtzman tour-de-force. ■



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# 2015 Porsche Panamera



Grand openings are always an exciting time for any business. They signify a start... or a restart, in some cases. The freshness of a new location, from the paint to the flooring to the glass, all lead to a sense of excitement for the enterprise as they welcome their first customers.

In the case of Carousel Auto Group's Porsche dealership in Golden Valley, it is a renewal. The new building is larger and more aligned with facilitating the growth of the brand. Porsche Cars North America has been on the rise with new products adding to their traditional offerings. The new \$10 million, 31,000-square-foot facility, including expanded showroom, service, and parts areas, is a reflection of the Twin Cities and Upper Midwest markets want of these fine products from Stuttgart.

One of the latest products offered by Porsche happens to be its most controversial. The families that own Porsche never considered themselves a maker of sedans. If it has to have four doors, it was either something of an experiment that often met with disdain and outright hatred from its fellow coworkers or its enthusiasts. Four-door products ended up in some other form: the Cayenne SUV. By a single act of product design and engineering, the Cayenne was responsible for opening up new markets and customers for Porsche. It also opened up the possibilities for offering a four-door luxury automobile.

Per my invite to inspect Porsche's new

Golden Valley facility, I was invited to drive a product that I had yet to touch from them. Last year, you read about my drives in the latest Cayenne, Cayman coupe, and the newest offering from Stuttgart, the Macan SUV. At this visit, I was presented with the keys to Porsche's first four-door luxury car: the Panamera.

The Panamera has been around for a few years. Most of the reviews I read and watched focused on the bulbous shape that emulated an enlarged version of the brand's icon, the 911. Some of those reviews railed Porsche for going with such a shape and adding a hatchback to the mix in a segment that calls for an upright sedan with a massive trunk. The truth is that people are buying. After all, it is a Porsche and there are qualities to be expected from one.

Or, is that an assumption that could be proven either way?

Let me be the first to say that I neither love nor hate the look of the Panamera. It is what it is: a Porsche. It is large, about the size of its rivals, namely the Mercedes-Benz S-Class, Lexus LS, Jaguar XJ, Audi A8, and BMW 7-Series. The advantage over these established flagships is the hatchback access to an expandable cargo hold. The disadvantage is access to the rear seat in the standard wheelbase model. If you select the Executive version, then you will find a larger rear door for better exit and entry.

The model I have is the 4S, which means I have a twin-turbocharged V6 and all-wheel drive. More on how that drives later, but the

package itself came with black 20-inch wheels that give the big white hatchback four-door a very aggressive look. It certainly made the Panamera pop a bit more out on the road (and in its parking space).

For the driver, the atmosphere is truly befitting of any Porsche. Only a few flagship four-door automobiles coddle the driver in a cockpit-type driving arena. In essence, Porsche made the Panamera coupe-like for the driver. Though everyone appears to sit low, you can enjoy the Panamera upright. The center consoles are high, above leg height. There is a multitude of switches to control drive modes and climate control, all centered around the shifter for the PDK transmission. Steering wheel is a standard matte black style from "lower" Porsche models, which is fine with the controls on it. That would include the flip switches for manual shifting control. There are five dials of information in the instrument binnacle. The tachometer in the middle in a matte gray background, while the speedometer is off to the far left. A TFT screen is to the immediate right with great navigation graphics and vehicle/fuel economy information. Off the center is a touchscreen that is easily accessible thanks to the high center console.

There are four bucket seats in the Panamera. Each one has a high back with integrated headrests. They are actually very comfortable and well bolstered. Power adjustments are available up front, while rear seat passengers get their



share of center console switches for climate controls. One thing to consider is the lack of cup holders in the Panamera. One answer I would give is to “get over it” because it is simply a Porsche. One cupholder up front is plenty.

You can get a higher quality audio system with the Panamera 4S, but the standard 11-speaker system is simply superb. It is much better than most audio systems found among its competitors. You also get SiriusXM, though app playback is done through the Bluetooth connection. Phone connection is also superb.

One advantage to the Panamera above its competitors is its hatchback. The trunk area has a high floor, but a very wide self-operating opening. With the rear bucket seats up, you only get 15.7 cubic feet. With the seats down, there is a total of 44.6 cubic feet of cargo room. What flagship sedan could offer such cargo space?

The Panamera has a choice of engines, depending on which model you choose. The 4S has a 3.0-liter twin-turbocharged V6 with 420 horsepower. According to Porsche, it can go from 0–60 MPH in 4.6 seconds and has a top track speed of just over 177 MPH. Without testing these figures out for myself, I will attest that the Panamera 4S

is quick and very enjoyable to drive at any speed, within set limits, of course. The 7-speed PDK automated transmission is connected to this engine sending power to all four wheels with its Active All-Wheel Drive system, part of the Porsche Traction Management system.

I will admit being very surprised by the Panamera. For being a big four-door flagship, it actually drives like a real, honest-to-god Porsche...and then some. The ride is up there with its rival flagship sedans. Just simply smooth, even in Sport mode. Switch it into Sport Plus and things firm up quickly. Yet, the ride in Sport Plus is not as unyielding as with its sports cars in the same drive mode. Still, the Panamera is a stable and solid driver no matter which surface it will find itself on. Cornering yielded another surprise: a feeling of roll in the standard setting. That can be quickly resolved by switching to Sport Plus where cornering is absolutely flat through at any speed. Steering is responsive with excellent on-center feel. Though it may be a big car, you will be surprised by how tight the turning radius is when at full lock. Brakes are also superb with good response in normal and panic situations.

Fuel economy could be a concern for those who care about the bottom line in running costs. In my time with the Panamera 4S, I returned an average of 18.0 MPG, which was about what I expected from this car. The sticker, however, states that this model should average 19.0 MPG.

A V6-powered, rear-drive Panamera starts at \$78,100. This well-equipped 4S example came with a sticker price of \$113,935. Panamera models include a V8-powered GTS, two levels of turbocharged V8 power and the option of an extended wheelbase Executive model on select engines/trim.

A new showroom is an attraction in itself. Yet, it needs to have the products to attract customers to it. Inside the new Porsche store in Golden Valley, you expect to be greeted by a 911 and other icons on the lovely white show-floor. The Panamera also looks fantastic inside the new space. It even looks better on the road. In fact, it deserves to be driven anywhere you take one. Whether out on the countryside or in town, the Porsche Panamera could be one of the most rewarding flagship sedans one might even own. ■



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# Poison

*"I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character." August 28, 1963, Dr. Rev. Martin Luther King Jr.*

Sometimes I judge my life — and the content of my character — from different seats I've occupied.

I'm ten years old and sitting on the edge of a flower-patterned couch in the living room of my Uncle Ed's suburban Jersey house. It's July 1967 and we're watching evening news reports of riots in Newark where, until a year ago, my uncle and his family had lived. The television images show white policemen with batons beating a fallen young black man.

"Get that n\*\*\*\*r," Uncle Ed yelled at the screen. "Beat his ass."

I adored my uncle in so many ways but somehow knew that racism had poisoned his brain. Shift to the early 1970s where I'm seated at the Sunday dinner table in my family's Cedar Rapids dining room. As was usual, joining us are several transplants from my father's New York City home office; this Sunday I look around the table and see Mr. Woody (a black man), the Goldsteins (a kosher Jewish family), and Harry and Roberta Lai (a Hong Kong-born Chinese husband and wife).

The dinner conversation, rich and vibrant, feeds my ears with phrases like "Israeli," "Palestinian," "Red China," and "Deep South." Eventually, I understood that those Sunday dinners were antidotes to the poison of racism.

Fast forward to a Saturday afternoon in the summer of 2013 where I'm seated on a folding chair in the front room of a north Minneapolis community house. Around me are seven or eight transgender women, most of whom are strangers; all but three are black. It's one of the few times in my life that I'm the racial minority in the room.

We share about our lives and I hear of fami-

lies that can't accept and churches that shun. Some talk about love lost or siblings who don't understand. The black women — every one of them — had suffered some kind of violence, either personally or to family members. Some of that violence was because they were transgender; for others, it was a consequence of living in a society where guns are aplenty and black lives fungible.

Poison, indeed, comes in many different forms.

I arrived in the Twin Cities five years ago to start over as a newly minted woman. I brought with me great hopes and the belief that, of all places, Minneapolis and St. Paul would be highly egalitarian — for those GLBT or of color, or foreign born, or anyone else considered "different."

Instead, what I found was a profoundly segregated community, particularly relative to skin color. With a metro population that's 36 percent of color, one would expect that a quarter to a third of the middle class professionals in either city would be non-white.

Wrong.

For proof, look around the next time you sit at a Nicollet Mall or Lowertown restaurant and count up the people of color, either the customers or the serving staff. Better yet, take a moment and stand in a skyway at noon on a weekday. Count to yourself how many professionally dressed black or brown people pass by in five minutes.

There are of course other indicators, like housing or high school graduation rates, both of which reflect that so much hard work remains to be done toward equality.

The legal community, of which I'm a part, is no better: barely three percent of the partners in Minneapolis law firms are of color.

Certainly, many are heroically trying to change the landscape. Yet, the critical component is white people, those who hold power.

Most will tell you that they're not prejudiced; that they believe in equality and a level playing field for everyone.

Unfortunately, many of those same white power holders know no one who is of color. Or if they do, it's not someone on their lunch or golf partner lists.

The technical phrase is "unconscious bias." In other words, unless you really put your mind to treating others equally regardless of their race or ethnicity, you'll likely fail.

As a community, we are collectively failing.

Finally, lest anyone think that I'm immune from unconscious bias — a more insidious poison — consider another seat I occupied.

It's mid-summer 2015 and I'm sitting with a friend on the patio of a popular restaurant in downtown Minneapolis. When I arrived a few minutes ago, I plopped my purse on a third chair that borders the sidewalk. I don't give the purse a thought while several people — all white — walk by.

As I'm sharing a story, I look past my friend and spot a solitary black man walking our way on the sidewalk. He's maybe in his early 20s and dressed in low rider pants and wearing an oversized ball cap. Now I remember that my purse is within easy grabbing distance. Without even a pause or missed syllable in my story telling, I nonchalantly reach over and shift the purse from chair to beside my feet.

The black man passes by without noticing what I've just done. Or so I think.

Like I said: poison.

Please send more antidote. ■

*Ellen (Ellie) Krug is the author of Getting to Ellen: A Memoir about Love, Honest and Gender Change (2013) and the architect of The C\* Project, a new rural Midwest diversity/inclusion initiative ([www.elliekrug.com/the-c-project](http://www.elliekrug.com/the-c-project)). She welcomes your comments at [ellenkrugwriter@gmail.com](mailto:ellenkrugwriter@gmail.com).*



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|--------------------------------------|----|---|----|------------------------------------|----|
| <b>Adult</b>                         |    | <b>Event Venues &amp; Services</b>        |    | <b>Media &amp; Communications</b>  |    |
| MegaMates.....                       | 45 | D'Amico & Partners.....                   | 13 | AM950 Radio.....                   | 17 |
| <b>Apparel &amp; Accessories</b>     |    | <b>Financial</b>                          |    | <b>Mortgage</b>                    |    |
| J. Novachis.....                     | 5  | Moltaji, Roya.....                        | 7  | David Lozinski, First Equity       |    |
| <b>Arts &amp; Entertainment</b>      |    | ROR Tax Professionals.....                | 42 | Mortgage.....                      | 43 |
| Hennepin Theatre Trust .....         | 21 | US Bank.....                              | 9  | Alerus Mortgage.....               | 7  |
| History Theatre, The.....            | 25 | <b>Health &amp; Wellness</b>              |    | <b>Optical</b>                     |    |
| Lavender Night at the Theatre.....   | 19 | Dr. Paul Amble DDS.....                   | 17 | InVision .....                     | 31 |
| Minnesota Ballet.....                | 15 | Boulevard Chiropractic.....               | 15 | <b>Organizations</b>               |    |
| Radio K 770 .....                    | 17 | Burns, Steve.....                         | 17 | Twin Cities Quorum.....            | 42 |
| Scott Nevins Live.....               | 23 | Mill District Dental.....                 | 15 | <b>Pet Products &amp; Services</b> |    |
| <b>Automotive</b>                    |    | Pride Institute.....                      | 33 | Downtown Dogs.....                 | 11 |
| Bortou Volvo.....                    | 19 | Right at Home.....                        | 21 | Fun City Dogs.....                 | 7  |
| Kline Nissan.....                    | 39 | University of Minnesota, Infectious       |    | <b>Real Estate &amp; Rentals</b>   |    |
| LaMettry's Collision.....            | 41 | Diseases.....                             | 51 | One Ten Grant Apartments.....      | 6  |
| Carousel Porsche.....                | 39 | <b>Home Furnishings &amp; Accessories</b> |    | Renters Warehouse.....             | 2  |
| Rosedale Chevrolet.....              | 41 | FrameWorthy.....                          | 21 | Ruzick, Amy & Johnson, Kay.....    | 43 |
| Turbo Tim's Anything Automotive..... | 31 | Habitation Furniture + Design.....        | 5  | <b>Religious</b>                   |    |
| <b>Bars &amp; Nightlife</b>          |    | <b>Home Services</b>                      |    | The House of Hope Presbyterian     |    |
| 19 Bar.....                          | 27 | C.A.P. Carpet & Flooring.....             | 17 | Church.....                        | 23 |
| eagleBOLTbar .....                   | 27 | House Lift Remodeler.....                 | 23 | <b>Restaurants</b>                 |    |
| Gay 90's .....                       | 27 | <b>Insurance</b>                          |    | Burger Moe's.....                  | 13 |
| <b>Beauty &amp; Relaxation</b>       |    | Bartell, Dawn .....                       | 6  | Cecil's Deli.....                  | 13 |
| Good Look Ink.....                   | 3  | Horizon Agency.....                       | 17 | Jakeeno's Pizza & Pasta.....       | 13 |
| <b>Beverages</b>                     |    | <b>Jewelry</b>                            |    | Melling Pot, The.....              | 13 |
| Lowry Hill Liquors, Lakeside Wine &  |    | Hoff Jewelry.....                         | 33 | <b>Sports &amp; Recreation</b>     |    |
| Spirits.....                         | 15 | Max's.....                                | 31 | The Fit Tourist.....               | 41 |
| Tin Whiskers.....                    | 13 | Scheherazade Jewelers.....                | 21 | <b>Travel &amp; Accommodations</b> |    |
| <b>Business Services</b>             |    | T Lee Fine Designer Jewelry.....          | 33 | Water Street Inn.....              | 33 |
| Outloud Promotions.....              | 43 | Wedding Day Diamonds.....                 | 52 | <b>Legal</b>                       |    |
| The Minnehaha Mile.....              | 31 | <b>Malls &amp; Shopping Centers</b>       |    | Cloutier Law Offices.....          | 17 |
| <b>Coffee &amp; Tea</b>              |    | <b>Legal</b>                              |    | Heltzer & Houghtaling.....         | 42 |
| Fireroast Cafe.....                  | 13 | Jerry Burg, Attorney at Law.....          | 43 | Johnson, Randall.....              | 19 |
| <b>Dating Services</b>               |    | Moshier, Becky.....                       | 7  | Robichaud & Alcantara, P.A.....    | 5  |
| Elite Private Search.....            | 8  | <b>Malls &amp; Shopping Centers</b>       |    | <b>Events</b>                      |    |
| <b>Events</b>                        |    | <b>Events</b>                             |    | Lavender's First Thursdays.....    | 11 |
| Lavender's Score Thursdays.....      | 25 | <b>Events</b>                             |    | Lavender's Score Thursdays.....    | 25 |

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# The Ole Grind(r)stone

Earlier this week, I was sitting in a conference room at a client's office waiting for a meeting to begin. Next to me sat a twentysomething gay man who was furiously swiping the screen of his cell phone.

Because I like to keep up with what the youth of today are doing with their gadgets, I asked, "What are you playing on your phone? PacMan?"

"PacMan! Are you from the 1800s?" he asked. "No, it's an app called Grindr. It shows you if there are men nearby who want to have sex with you."

"Good lord!" I exclaimed, clutching my chest.

"Are you judging me?" he asked.

"Well, yes, of course I am. I'm a 50-year-old woman. That's what we do: judge the actions of the young," I said. "Now, show me how it works."

For you middle-aged folks who still have flip phones, Grindr is basically the same thing as closing time at a bar — a desperate hour near dawn when you grab the nearest random stranger and drag them off to have sex. Except Grindr never closes. You simply open the app and a bunch of photos pop up along with details on how close they are to your current location.

"Look," my young friend said, pointing at a photo, "there's someone in this office — just a few feet away — who wants to have sex."

We both pivoted in our chairs and glanced out the conference room windows. There he was, sitting in a cubicle, staring at his phone!

"Are you going to have sex with him?" I asked. Suddenly, this business call just got a lot more interesting.

"Of course not!" he exclaimed. "He's in a cubicle."

"Is it because it's too public or do you just have a prejudice against people who work in cubicles?" I asked.

"A little of both," he said. "But here's a guy! Looks like he's just across the street. And he's got an office. Hey, cover for me. I'll be back in 15 minutes."

As my colleague trotted across the street to perform his dirty little business, I reflected on how dating has changed since I was a girl.

It used to be that you had to make quite an effort to have sex with a stranger. Here's how it worked:

First you spend a few hours on the phone (a landline!) arguing with friends over the best bar to hit that evening.

Then you dress.

Then you look at yourself in the mirror, shake your head at yourself in disgust, tear off all your clothes and dress again.

On your way to meet your friends, you get your hopes up. Tonight is the night! Something magical is going to happen! You are going to meet your true love at last!!

When you get to the bar, you start drinking and scheming. You scope out the crowd and pick out a target for your affections.

After a few drinks, you work up the nerve to talk to her.

It doesn't go well.

A few more drinks. A new target. Another attempt to chat her up.

It doesn't go well.

Repeat above actions a dozen times.

After spending a lot of money and getting very drunk, the bartender announces closing time. While staggering to the door, you accidentally slam into another drunk. She may be beautiful. She may be a gargoyle. Doesn't matter. You go home together.

My colleague arrived back just as our meeting began. He was covered in sweat and self-satisfaction.

"Did I miss anything?" he whispered.

I thought back to my days of heavy dating labor, when you had to employ a powerful combination of wit and alcohol to lure someone into bed. It could be soul-crushing, but it was also a lot of fun. "Yep," I said, "you missed a lot." ■

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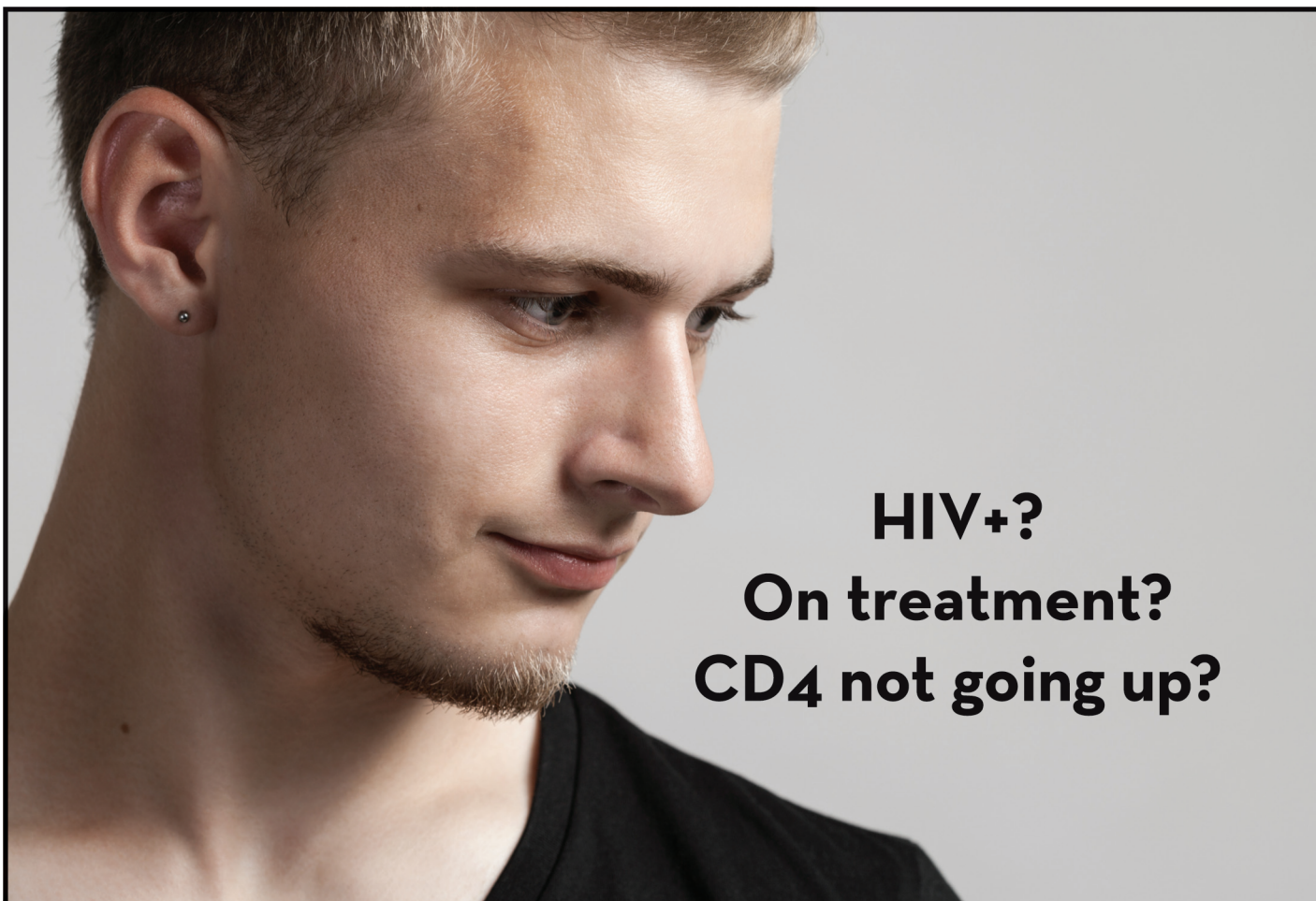


Ouch! How painful!  
Ayoye! Ça fait mal!



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